9 January

Y. esterday the *Aulularia** at the matinee at the Odeon. De Max, who for the first time attempts what is generally called "an ironic role," is excellent. But a bit too much attention to details. I doubt if he will ever reach that simplification, that "powerful erosion of the contours/* which Nietzsche speaks of, and without which there can be no perfect work of art. He confronts the critics with all his pride, but forgets it when he faces the public. That public —and I mean chiefly the public in his dressing-room — helps to falsify his taste beyond recall.

In his dressing-room yesterday a half-dozen insignificant young whippersnappers. Fortunately there was also Jose de Charmoy. And Br6val also, whom I recognize only in the course of, and thanks to, the conversation. She does not take offense at this and talks to me very cordially of Copeau.

Last night, the opening of *Candaule* in Berlin; this morning I receive the following telegram from Haguenin:

'Well acted Gurlitt (Nyssia) [2] very good great success for half of the audience the rest recalcitrant/*

15 January

The day after the opening the press launches its attack. Barnowsky (the manager of the Kleiner Theater), terrified, hastens to cancel the play.

Great exchange of letters with Haguenin, who shows on this occasion a devotion that embarrasses me. An excellent article by him in the — (?) attempted to prepare the public. The critics stifle any inclination the public might have had to applaud.

I fear that the playing of *Saul* may be dreadfully compromised. . . .

We made a bad start. I have kept a copy of my letter to Haguenin. I should like it to be published, if ever . . .

Try to be proud rather than ambitious, that is the whole secret. I am beginning to think> moreover, that one suffers more from justified accu-

sations than from those one doesn't deserve. To be told that I speculated on … to be called a pornographer, a boulevardier, a writer of farces; to be accused of imitating Maeterlinck! or Donnay, of whom I have never read anything!! Really, the blows fall wide of the mark.

Not a single critic who fails to drag out Hebbel; probably the same

[1] The famous comedy by Plautus.

[2] Gurlitt is the actress who played Nyssia, the heroine.